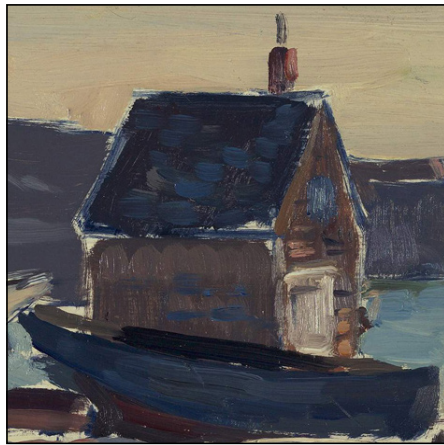
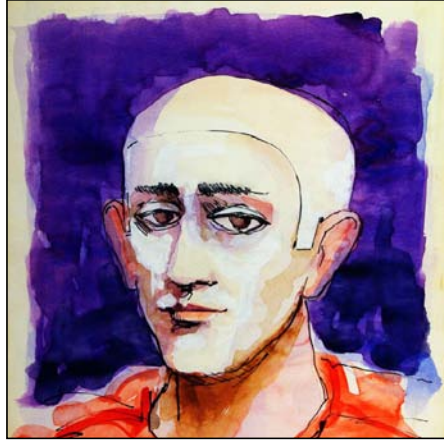


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The American Art Fair Celebrates Its 8th Year

NEW YORK CITY — The American Art Fair celebrates its eighth year November 15-18 at the Bohemian National Hall, 321 East 73rd Street, New York City. The gala preview on Saturday, November 14, marks the beginning of American Paintings Week in New York. Inaugurated in 2008, The American Art Fair is the now the only one that focuses on American Nineteenth and Twentieth Century works and features hundreds of landscapes, portraits, still lifes, studies and sculpture exhibited by 17 premier specialists.

Participants include Adelson Galleries, Avery Galleries, Driscoll Babcock Galleries, Conner Rosenkranz, DC Moore Gallery, Debra Force Fine Art, Forum Gallery, Godel & Co. Fine Art, Hirschl & Adler Galleries, James Reinisch & Associates, John H. Surovek Gallery, Jonathan Boos, Menconi & Schoelkopf, Meredith Ward Fine Art, Questroyal Fine Art, Thomas Colville Fine Art and Tom Veilleux Gallery.

The fair will coincide with American Paintings Week and special lectures will be given by premier American art specialists. Avis Berman, writer and art historian, will give a lecture titled "Distilling the American Flavor: Gertrude Vanderbilt Whitney, Juliana Force and the Making of the Whitney Museum" on Sunday, November 15, at 2 pm. Stephanie L. Herdrich, assistant research curator for the American Wing of the Metropolitan Museum of Art, will give a lecture titled "Collecting Sargent: Posers and Patrons in the Gilded Age" on Monday, November 16, at 4 pm. Lecture seating is on a first-come basis.

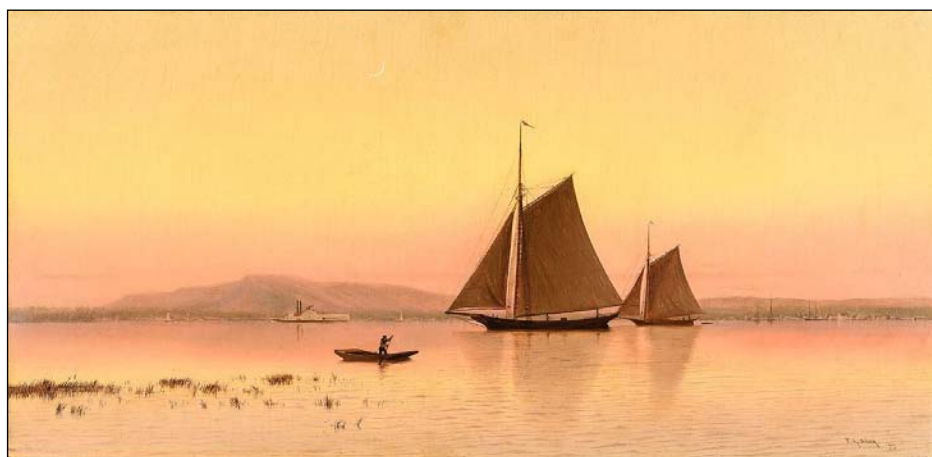
Admission to the gala preview is by invitation; admission to the lectures and to the fair November 15-18 is complimentary. Fair hours are noon to 6 pm daily, and to 8 pm on Monday, November 16. For details, visit www.TheAmericanArtFair.com.

Participants include Adelson Galleries, Avery Galleries, Driscoll Babcock Galleries, Conner Rosenkranz, DC Moore Gallery, Debra Force Fine Art, Forum Gallery, Godel & Co. Fine Art, Hirschl & Adler Galleries, James Reinisch & Associates, John H. Surovek Gallery, Jonathan Boos, Menconi & Schoelkopf, Meredith Ward Fine Art, Questroyal Fine Art, Thomas Colville Fine Art and Tom Veilleux Gallery.

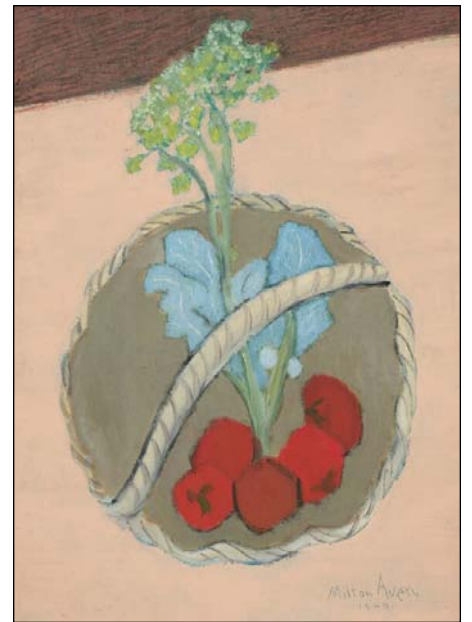
For details, visit www.TheAmericanArtFair.com.



Herbert Ferber, "Homage to Piranesi VIII," 1970. Courtesy of Conner — Rosenkranz LLC.



Francis Augustus Silva, "River Scene," 1873. Courtesy of Hirschl & Adler Galleries.



Milton Avery, "Garden Basket," 1949. Courtesy of DC Moore Gallery.



Walt Kuhn, "Clown," 1942. Courtesy of Tom Veilleux Gallery.

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Chinese underglaze blue porcelain dragon vase Sold for \$426,000 | June 2015



Gordon Onslow Ford (British, 1912-2003), Untitled, 1945, oil on canvas, 42" x 54" Sold for \$95,200 | May 2015



Chinese triple Fusee and gilt bronze bracket clock with automation Sold for \$270,000 | February 2015

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19th Annual Boston International Fine Art Show Gala To Benefit McMullen Museum Of Art

Special Weekend Programs on American Masters and Art Market Insights

BOSTON, MASS. — The 19th Annual Boston International Fine Art Show (BIFAS) will take place October 22–25, with an October 22 gala preview from 5:30 to 8:30 pm to benefit the McMullen Museum of Art at Boston College. Tickets can be purchased online at www.bc.edu/mcmullengala.

The McMullen Museum of Art has offered world-class exhibitions in Devlin Hall on Boston College's Chestnut Hill Campus since 1993. Having outgrown its present facilities and thanks to a generous lead gift from the McMullen Family Foundation, the museum has embarked on the renovation of and an addition to a Renaissance Revival palazzo at 2101 Commonwealth Avenue, which will serve as its new expanded home upon its completion in 2016. For more information on the museum, visit www.bc.edu/artmuseum.

Weekend BIFAS hours are Friday, 1 to 8 pm; Saturday, 11 am to 8 pm; and Sunday, 11 am to 5 pm. Tickets are \$15, under 12 free. Tickets include complimentary admission to panel discussions and programs by guest speakers, readmission, show catalog and coat check. A bistro café and discount and valet parking are also available. For information, visit www.FineArtBoston.com or call 617-363-0405.

Diversity is the key word for BIFAS, the only show of its kind in New England. With no restrictions on the type of work that may be shown, works on offer range from fine original prints priced at a few hundred dollars to museum-quality masterpiece paintings priced in the millions. The show enjoys a mix of blue chip traditional works, Twentieth Century modernist genres, a wide spectrum of art from numerous countries and outstanding emerging and established contemporary artists.

The roster of new and returning dealers includes 555 Gallery, Boston; Adelson Galleries, Boston; Avery Galleries, Bryn Mawr; The Banks Gallery, Portsmouth, N.H.; Bowersock Gallery, Provincetown, Mass. and Mt Dora, Fla.; Brock & Co., Concord, Mass.; Colm Rowan, New York City and Philadelphia; Cooley Gallery, Old Lyme, Conn.; Edward T. Pollack Fine Arts, Portland, Maine; Eisenhauer Gallery, Edgartown, Mass.; Fountain Street Fine Art, Framing-



John La Farge (1835–1910) “*St John the Evangelist*,” “*Christ Preaching*” and “*St Paul*,” 1889, opalescent leaded glass, 99 by 31 inches (each). McMullen Museum of Art, Boston College; gift of William and Alison Vareika in honor of William P. Leahy, SJ; J. Donald Monan, SJ; William B. Neenan, SJ; and in memory of John La Farge, SJ.

ham, Mass.; Framont, Greenwich, Conn.; Garvey Rita Art & Antiques, West Hartford, Conn.; Gerald Peters Gallery, New York City; Gladwell & Patterson, United Kingdom; Gleason Fine Art, Boothbay Harbor, Maine; Lawrence Fine Art, East Hampton, N.Y.; Martha Richardson Fine Art, Boston; Principle Gallery, Alexandria, Va., and Charleston, S.C.; Questroyal Fine Art, New York City; Renjeau Galleries, Natick, Mass.; Susanna J. Fichera Fine Art, Bowdoinham, Maine; Susan Powell Fine Art, Madison, Conn.; Vose Galleries, Boston; William Greenbaum Fine Prints, Rockport, Mass.; William Vareika Fine Arts, Newport, Mass.; and others.

Special programs take place throughout the weekend at the show. Special guest speakers, panel discussions, dealer booth talks and more are all included with admission to the show.

Friday Discovery Night will take place October 23 from 5 to 8 pm. Visitors may explore the offerings of 40 galleries, talk with the experts and meet many of the artists represented

at the show. There will be a reception, booth talks by exhibitors and more. The evening features a search for clues in BIFAS's “Discover Art” contest, and a special prize will be awarded.

On Saturday, October 24, at 3 pm, there will be a panel talk titled “Art Market Insights: An Inside Perspective.” Join Joshua Rose, editor of *American Fine Art Magazine*, and a panel of experts for a close-up look at the art market today. Discover how art world insiders view the market for fine art, and the value of knowledge, research and passion when collecting fine art. Bring your questions for a lively exchange! Panelists to be announced.

On Sunday, October 25, at 2 pm, there will be a talk about the Boston MFA exhibition, “*Yours Sincerely, John S. Sargent*.” In celebration of the recent gift to the MFA of the John Singer Sargent Archive by Jan and Warren Adelson and Richard and Leonee Ormand, the current Museum of Fine Arts exhibition “*Yours Sincerely, John S. Sargent*” brings the painter to life through his letters,

photographs and sketches. Join Erica Hirshler, Croll senior curator of American paintings at the MFA for an intimate look at one of Boston's most beloved artists.

Also on Sunday, “The Light and Memory: John La Farge and Stained Glass” will be presented at 3 pm. John La Farge's windows are notable, not only for their technical innovations, but also represent an unusually sophisticated understanding of the historical role of the medium and the aesthetic issues raised by the experience of viewing stained glass. La Farge carefully considered how his windows would be perceived and understood as a sign of the sacred, and anticipated key aspects of modern art theory. The presentation will be illustrated with photos of stained glass in New England. Presented by Jeffery Howe, curator of the exhibition, “*John La Farge and the Recovery of Sacred*,” is currently on view at the McMullen Museum of Art, Devlin Hall, Boston College.

For more information on BIFAS and its programs, visit www.fineartboston.com.



Winslow Homer (1836–1910), “*An Open Window*,” 1872, oil on canvas, 18 by 14 inches. Courtesy of Vose Galleries.



View of the Boston International Fine Art Show 2014.



Peter Lyons, “*Breakthrough*,” 2014, oil on canvas, 14 by 22 inches. Courtesy of Trident Gallery.

DANIEL GARBER
(1880–1958)



Spring Planting, Stony Ridge, c. 1947

Oil on canvas

25 x 30 inches

Signed lower left

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A Selection Of Works By Walter Gay

NEW YORK CITY — This autumn, Mark Murray Fine Paintings will show an ongoing exhibition of recent acquisitions. Held at its new 159 East 63rd Street location, on a historic block between Lexington and Third Avenues, the exhibition features Nineteenth and early Twentieth Century paintings, sculptures and works on paper. Subject mat-

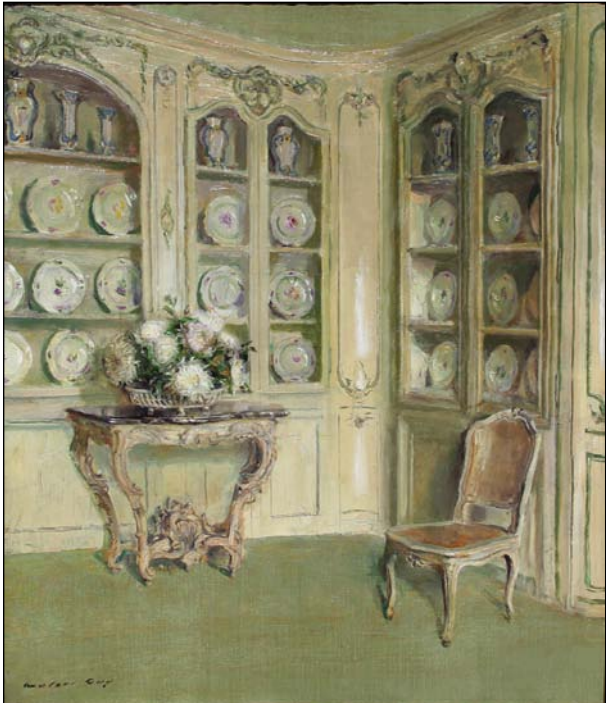
ters range from portraits, marine and sporting works, landscapes, Orientalist works, and interiors, with featured artists that include Sir Alfred Munnings, Edwin Lord Weeks, Alfred Thompson Bricher, Joseph Mallord William Turner, Lockwood de Forest, as well as several works by interior artist Walter Gay.

Revered today for his alluring and often opulent French interiors, Walter Gay began his career in Boston as a floral still life specialist. He married heiress Matilda E. Travers, the daughter of William R. Travers, a prominent New York City investor and co-founder of the Saratoga Race Course. The couple then moved to Europe, where Gay studied in France and visited Spain. In 1882, he joined the artist colony at Concarneau, Brittany, and began producing paintings of French peasants. It was after about 1905, having moved to the magnificent Château du Bréau outside Paris, that Gay began painting decorative interiors and the occasional view of the exterior of the house.

Built in 1705, the four-story Château du Bréau was located on a 300-acre walled park near the Forest of Fontainebleau, and is the subject of many of Walter Gay's works. His interiors became prized as symbols of status and were eagerly sought by museums and socially prominent collectors on both sides of the Atlantic. As a respected artist, he exhibited regularly and counted among his friends many significant figures of the age, including Edith Wharton, Henry James, Elsie de Wolfe, Mrs William K. Vanderbilt, John Singer Sargent and Paul Helleu.

Walter Gay's popularity continued throughout his life. The year following his death, The Metropolitan Museum of Art hosted an exhibition in his honor. Titled "Memorial Exhibition of Paintings by Walter Gay," the exhibition featured "Porcelains, Château du Bréau," illustrated here and now on view at Mark Murray Fine Paintings.

Mark Murray Fine Paintings is at 159 East 63rd Street, ground floor. For information, call 212-585-2380 or visit www.markmurray.com.



Walter Gay, "Panneaux Décoratifs," oil on canvas, 21¼ by 25½ inches.

Walter Gay, "Porcelains, Château du Bréau," oil on canvas, 21¾ by 18¼ inches.

New Hampshire Group Is Searching For Some Very Special Paintings

Commemorative Exhibit Scheduled for Town of Nelson's 250th Anniversary

NELSON, N.H. — In 2017 an exhibit will be held celebrating the paintings and music of late Nelson art-

ist Albert Duvall Quigley, sponsored jointly with the Historical Society of Cheshire County and held at the Soci-

ety's Keene headquarters from May through September. This exhibit will coincide with the 250th Anniversary of the Town of Nelson and will be one of the highlights of the town's year-long celebration.

This will be the first solo exhibit of Quigley's work in more than 20 years. The committee is trying to locate as many paintings as possible to photograph for the exhibit catalog, which is scheduled for printing in late 2016. Paintings for the Historical Society show will be selected from those included in the catalog.

The artist lived in Nelson for almost 30 years, until his death in 1961. His paintings number in the hundreds and include both landscapes and portraits, many of townsfolk and friends. He sold and bartered his work throughout southwestern New Hampshire, but the whereabouts of many of the paintings remain unknown.

According to Teri Upton, committee chair, the search has just begun. "We've had over 70 paintings professionally photographed already for a large-format catalog of Quigley's work. But that barely scratches the surface," she said.

"We're hoping that people who own Quigley paintings will contact us about having them photographed for the catalog and possibly included in the exhibit," Upton added. "We're also interested in having information that might lead us to paintings. Albert Quigley was a wonderful artist. The people in his portraits are just so alive, and most of the scenes he painted are still immediately recognizable. His work deserves wider recognition, and the show's location at the historical society is ideal for that."

Quigley was a man of many talents. A renowned contra-dance fiddler, he repaired fiddles and made custom frames for his own paintings and those of other artists. His frames were known for their craftsmanship and



Albert Duvall Quigley, "Monadnock," oil on canvas, 17½ by 27½ inches with frame. Since Quigley created the frame for the painting, it is definitely considered as part of the art. Owners of Quigley's paintings are invited to submit work for the upcoming catalog.

beauty, and most of the paintings in the exhibit will feature Quigley frames.

The exhibit will also be enriched by recordings of Quigley playing the fiddle, some from the collection of the Library of Congress, as well as audio and video interviews with family and friends. According to Upton, the committee is also looking for more recorded interviews and music, as well as memorabilia.

Born to a stonecutter's family in Maine, Quigley served in World War I, remained in France for some time after the war and briefly studied painting in Paris. He came to Keene in the early 1930s and then moved to Nelson. He and his family lived on the Town Common where the town library now stands.

For further information about the exhibit, or to provide information about Albert Quigley and his work, contact Teri Upton at 603-847-3449 or email quigleyexhibit@gmail.com. The committee is seeking work for the catalog and potential loan to the exhibit.

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Marino Marini - Giocolieri (Jugglers) - Lithograph, 1955

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oil on canvas, 16 × 24 in.



ROBERT WILLIAM VONNOH (1858–1933)
Lure of the River Bank, circa 1927
oil on canvas, 25 × 30 in.



JANE PETERSON (1876–1965)
The Garden Pool, circa 1916
gouache and charcoal on paper, 18 1/8 × 24 in.



THEODORE EARL BUTLER (1861–1936)
East River, 1899
oil on canvas, 29 7/8 × 39 7/8 in.

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The Art Of The Frame



Gary T. Erbe, "Baseball Album," 2003, oil on canvas, 48 by 68 inches. The Butler Institute of American Art.



Gary T. Erbe, "Sci-Fi," 1991, oil on canvas and panel, 22½ by 21 inches (framed). Collection of Mr & Mrs Joseph Cusenza.



Creative Control Doesn't Stop At The Edge Of The Canvas

BY GARY T. ERBE, ARTIST

The frame, that finishing touch surrounding a work of art, serves a multitude of functions.

When I began painting professionally in 1970, I used simple aluminum floater frames which were suitable for my work. The floater frame was the right choice, at that time, for my levitational realism paintings. They were moderately priced, very contemporary and protected the paintings. However, I soon realized that certain works required that special frame, something out of the ordinary.

In 1972, I was introduced to Lowy, one of the premier framers in New York City. When I entered Lowy's showroom for the first time, it opened my eyes to the world of fine and exceptional frames. From that time on, my paintings would be adorned with very fine Lowy frames, which I feel really complement my work. I also started working closely with the Lowy staff to bring many of my frame designs to fruition.

The frame I designed for "Sci-Fi," 1991, was very challenging and to date is the most unique frame I have ever designed. "Sci-Fi" is a double sided work comprised of a total of six paintings, three on each side. It is displayed on a pedestal and is very sculptural. The challenge was finding a way to secure the paintings in a single frame that displayed them back to back and held them in place. To complement the red hues I used in the paintings, I selected a red clay to go over the carved and gessoed wood of the frame. The color of the clay determines the look of the gold gilding, and with "Sci-Fi" the warmth of the frame is important to the overall success of the artwork's aesthetic.

The frame for "The Night Before Christmas," 1992-93, was carved and gilded by Lowy's finest artisans. The painting took 16 months to complete and I wanted a very special frame to complement the subject. Note the candy canes clustered at the corners, the festive ribbons, berries, ornaments, fruits and bells — all of which come together to create a window-like frame that takes you into the magical toy-filled composition of the painting. The bright, whitish gold gilding contrasts with the cool blue tones of the oil painting, giving a heightened sense of depth, while at the same time harmonizing with the yellow and gold highlights of the picture, especially the brass horns. This frame has high-relief carving, all carved wood. I'm almost positive it is basswood.

All of my frame designs are inspired by the subject of the painting whether sports such as "Baseball Album," 2003, a major work commissioned by the Butler Institute of American Art, Youngstown, Ohio, or "Saturday Matinee," 1988, a large work based on those happy days in the 1950s when my friends and I would enjoy many Saturday afternoons at our local movie theater. Lowy's master carver, Mario, though he retired a number years ago (he's been retired at least 10-15 years), came out of retirement to carve the "Baseball Album" frame. The lower left hand corner is "Home" and the bases take up the other corners. Straight forward linear elements are interrupted with baseball and bats, players reaching for a catch, and the umpire's thrilling words, "Play Ball" on either side of a pennant bedecked baseball that shines like a sun over the

painting.

"Saturday Matinee" has a frame that is reminiscent of the architectural elements of old theater buildings. If you look carefully, this is accentuated by the arched top piece, and the very simple, floor-like or stage-like base.

While not every single one of my paintings will need an elaborate custom frame, each painting will have one of my designed frames. I am a very detailed oriented person. I would never allow anyone else to frame my paintings. Most of the time buyers don't have the eye to understand the right frame to the right painting and how it can make a difference. I understand this thoroughly. My frame designs have added another dimension to my work.

I cannot begin to stress the importance of choosing the right frame for a painting. Many of my clients ask for my help in selecting frames for other artists' work in their collection, which I do as a courtesy. Those happy marriages add the final touch to their favorite paintings, and they know when a match is just right. Recently I created a new frame design which Lowy will be offering their clients — a very American looking frame that can have black ebony or gilded inserts and can be done with different finishes. I just used a gray-painted version of this new design with an off-white insert on a painting in my personal collection by New Jersey artist Henry Gasser (1909-1981). It looks just wonderful with the painting.

That's the magic of the perfect frame!

For more information on the artwork of Gary T. Erbe, see www.garyerbe.com.



Gary T. Erbe, "Saturday Matinee," 1988, oil on canvas, 64 by 74 inches. Private collection.



Gary T. Erbe, "The Night Before Christmas," 1992-93, oil on canvas, 52 by 59 inches. Private collection.

Two Fine Paintings On Offer At Art & Antique Gallery

Art & Antique Gallery is offering a fine oil on canvas by French Barbizon painter Paul-Désiré Trouillebert (French, 1829–1900). It's a charming, tranquil scene showing a cluster of rooftops and chimneys, blues and grays accented by a white stucco building with a red tile roof in the background. A gracious church spire at the center of the horizon line might be too symmetrical and visually divisive in the hands of some artists but Trouillebert manages to make it work, partly because the horizon line is placed on the lower third of the canvas, and partly because the rest of his composition is asymmetrical, yet balanced.

Trouillebert places two figures in a skiff on the water that lend scale and a bit of narrative interest to the landscape. We can tell from the water lilies that this is midsummer, and perhaps even early autumn, gauging by the hints of orange and ochre in the foliage of the trees. The clouds look restless, seeming to be moving toward us with a left to right track, a bit of blue giving the viewer the possibility of sunlight with softly indicated bright patches and shadowy depths.

The Hermitage Museum's "Bank of the Loire Near Chouze," 1893, shows a similar combination of a skiff on the water, a figure for scale, and an active, cloudy sky with plenty of tonal variation. The combination of skiff, water, trees, clouds and figure is demonstrated again in "A Pond Near Nangis" in the collection of the Metropolitan Museum of Art.

While the artist painted portraits and Orientalist themes and studied with figure painters A.A.E. Hébert and C.F. Jalabert, he is best known for his landscapes. The influence of Jean-Baptiste-Camille

Corot's paintings can be seen in the soft meeting of Trouillebert's trees and sky, and in the moody, tonalist approach. Trouillebert's works were well received in his time, with frequent participation in Paris Salons.

"The painting matches the painting that sold for more than \$25,000 on AskArt.com, and that one had no figures in the painting. This one is much nicer," said Bill Union, owner of Art & Antique Gallery.

American painter Winckworth Allan Gay (1821–1910) also painted landscapes and is especially known for his pictures of the White Mountains of New Hampshire and New England coastal paintings. He was born in West Hingham, Mass., and as a young man studied with Robert W. Weir in West Point, N.Y. In 1847, he went to Paris and studied with Constant Tryon. While in France, Gay was one of the first American painters to absorb the soft, atmospheric landscape treatment of the Barbizon painters.

The coastal painting shown here has the luminous light of just after sunset on a day hot enough for the cows to wander out onto the tidal flats in search of a breeze. Like "Rocks at Cohasset," the 1869 oil in the collection of the Museum of Fine Arts, Boston, the Gay painting offered by Art & Antique Gallery has jutting two-tone rock formations, so perhaps it, too, depicts the Cohasset shoreline. Cohasset is south of Boston, where Gay kept a studio on Summer Street and adjacent to West Hingham where he was born and later died.

For more information, call 508-259-4694, email wunion@charter.net or visit www.artantiquegallery.net.



Paul Trouillebert, oil on canvas, 17 by 22 inches.



Winckworth Allan Gay, oil on canvas, 14 by 24 inches.

Charles Harold Davis (1856–1933): Mystic Impressionist

September 26, 2015–January 3, 2016

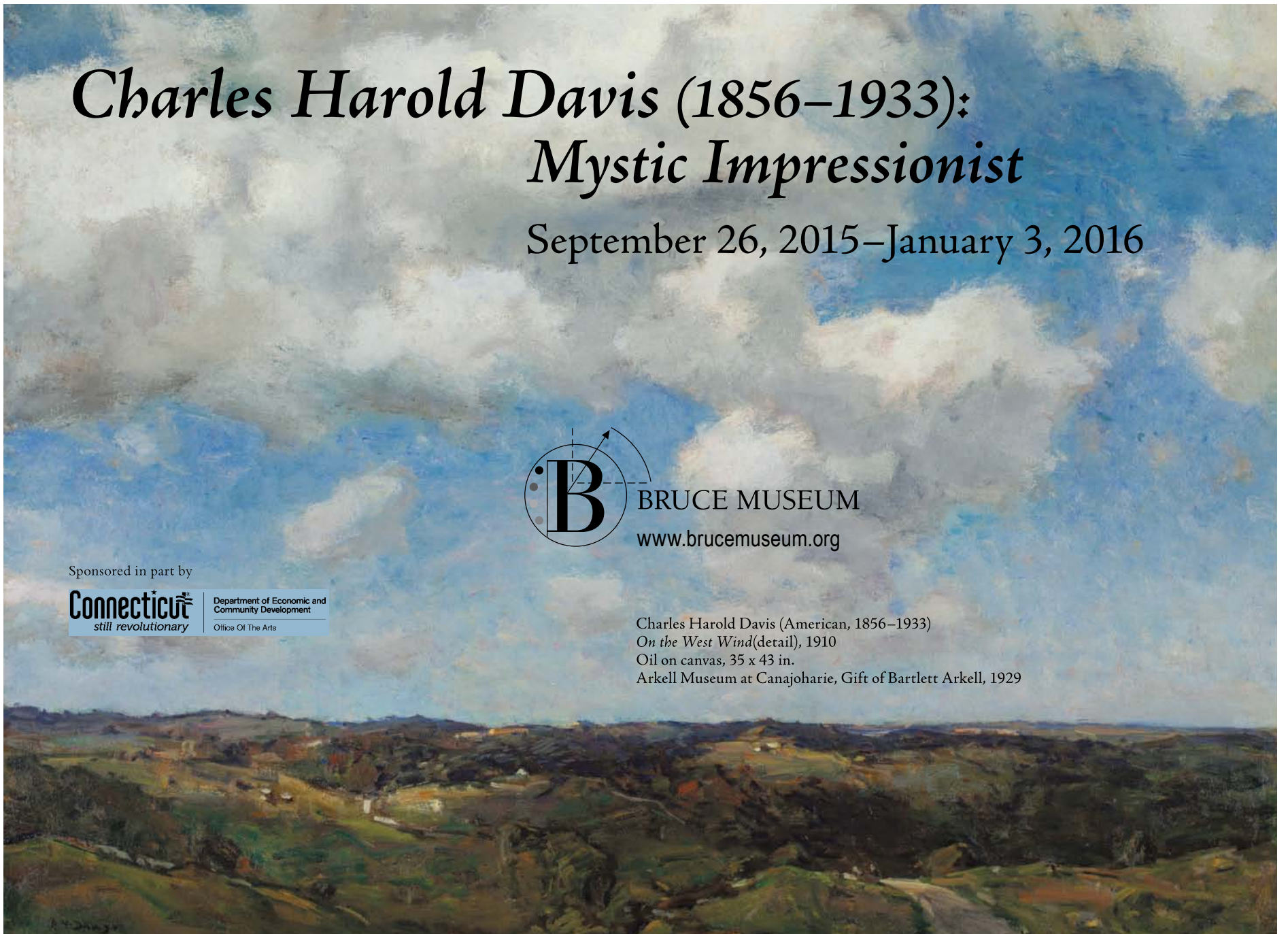


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Charles Harold Davis (American, 1856–1933)
On the West Wind(detail), 1910
Oil on canvas, 35 x 43 in.
Arkell Museum at Canajoharie, Gift of Bartlett Arkell, 1929



'Charles Harold Davis (1856–1933): Mystic Impressionist'

On View At The Bruce Museum Through January 3

GREENWICH, CONN. — The Bruce Museum returns to its roots this fall, with a retrospective of the work of Charles Harold Davis, a talented American landscapist who was the leader of Mystic, Conn., artists' colony and who worked in Barbizon, Impressionist and Tonalist manners. The Bruce Museum's first art exhibition, organized by the Greenwich Society of Artists in 1912, highlighted the work of local Connecticut impressionists and landscapists. Soon after, the Bruce purchased eight original works directly from the local artists — including "The Old Pasture" from Charles Harold Davis — forming the seminal holdings of the museum's art collection.

"Charles Harold Davis (1856–1933): Mystic Impressionist," on view through January 3, includes more than 30 paintings by Davis, including works on loan from other institutions such as the Wadsworth Atheneum Museum of Art, the Harvard Art Museums/Fogg Museum, the Florence Griswold Museum, the New Britain Museum of American Art and private collectors and galleries. The retrospective at the Bruce is the first museum exhibition in decades to highlight this important but oft-neglected artist.

"In his day, Davis was regarded as a towering figure, likened to the giants of Nineteenth Century art as well as literature," says Dr Peter C. Sutton, the Susan E. Lynch executive director of the Bruce Museum. "But today he is largely forgotten. I stumbled on his virtues when we did a show of Connecticut Impressionism, called 'Pasture to Pond,' and was sufficiently impressed to choose his work for the cover of the catalog. We hope the present monographic show will redress his neglect."

Curated by guest curator Dr Valerie Ann Leeds with assistance from Tara Contractor, the museum's 2014–2015 Samuel H. Kress Interpretive Fellow, the show includes works from throughout Davis's prolific career, highlighting his transformation from a delicate Barbizon style, to an atmospheric Impressionism, to the bold, expressive style of his final years.

"A reappraisal of the art and legacy of Charles H. Davis is long overdue," says Dr Leeds. "His art, rarely dramatic or theatrical, conveys tranquility, stillness, beauty and lyricism. The full spectrum of his work is exceptional for its mastery and poetic and expressive interpretations of nature."

Born in Massachusetts and apprenticed to a carriage maker as a teen, Davis's young life took a turn when he visited the Boston Athenaeum at age 18 and discovered the work of Jean-Francois Millet, a founder of the Barbizon School. Millet's evocative ren-



Charles Harold Davis (1856–1933), "Over the Uplands," oil on canvas, 28½ by 36 inches. Collection of Suzanne and Christopher Rudolph. Photo credit: Craig Cavaluzzi/Giclée Lab.



Charles Harold Davis (1856–1933), "The Old Pasture," circa 1916, oil on canvas, 25 by 30 inches. Bruce Museum Collection, purchase from the artist, 1919. — Paul Mutino photo

derings of rural France inspired Davis to devote his life to landscape painting. He made his way to Paris and exhibited his work to great acclaim there, even winning a silver medal at the 1889 Exposition Universelle (Childe Hassam, though more well known today, won only a bronze.) Soon he retreated to the French countryside, determined to paint the landscape so beloved by Millet, and in 1891, returned home to America, settling in Mystic, where he was greatly inspired by the bright light of the Connecticut coast.

Gradually adopting a brighter color palette, Davis began experimenting with Impressionism, which was fast becoming the dominant style for American art. He exhibited at the famous 1913 Armory Show in New York, widely considered the first large exhibition of modern art in America and another mark of his distinction at the time. A founder of the Mystic Art Colony, Davis selected most of his subjects from Mystic's rural, rugged landscape, a landscape his wife described as "the land of his heart." He became especially well known for his paintings of clouds, painting soaring skies with compelling atmosphere and drama.

A Monday morning Impressionism lecture series will run from 10 am to 11:15 am and will feature experts on American Impressionism: Monday, October 5 will be a lecture by Deborah Gerstler Spanierman, fine arts consultant, and appraiser of paintings and drawings, *Antiques Roadshow*; Monday, October 19 will be "American Tonalism: Painting, Printmaking, and Photography, 1880–1910" by Shannon Vittoria, PhD candidate specializing in late Nineteenth-Century landscape art at the Graduate Center, CUNY; Monday, October 26 will be a lecture by Amy Kurtz Lansing, curator at the Florence Griswold Museum.

"Charles Harold Davis (1856–1933): Mystic Impressionist" is underwritten by the Charles M. and Deborah G. Royce Exhibition Fund and a committee of honor co-chaired by Nancy Duffy, Leora and Steve Levy, Alice Melly, Linda and Steve Munger and Lynne and Richard Pascualano, with support from the Connecticut Office of the Arts.

This exhibition will be accompanied by Guide by Cell, a cell phone audio tour guide program, underwritten by Lucy and Nat Day. Instructions will be available at the front admissions desk.

The Bruce Museum is at One Museum Drive. For information, call 203-869-0376 or visit www.brucemuseum.org.

'Poetic Landscapes'



Curtis Hanson, "Twilight," oil, 30 by 30 inches.

MADISON, CONN. — Susan Powell Fine Art is exhibiting "Poetic Landscapes" by Dennis Sheehan and Curtis Hanson through October 31.

"We are excited to exhibit the evocative, poetic landscapes of nationally-acclaimed painters Dennis Sheehan and Curtis Hanson. Inspired by memories of New England, Sheehan's radiant oils are painted primarily from his imagination and capture the serenity and beauty of his natural surroundings. Hanson's meditative paintings reflect the quiet in landscapes and are observed directly from nature. In the works of both of these renowned artists, atmosphere is paramount as their paintings are felt as much as seen," says Susan Powell, owner of the gallery.

Sheehan and Hanson were trained in the Academic Boston School realist tradition and paint with impressionistic, immediate brushwork. Both share a love of nature and revere the Nineteenth Century American Tonalist painter George Inness and the French Barbizon painters. The works of Sheehan and Hanson are in numerous collections worldwide and both artists have painted for more than three decades. Notably, Sheehan is in the White House collection.

Gallery hours are Tuesday through Saturday from 11 am to 5 pm, Sundays and anytime by appointment. For more information, call 203-318-0616, visit www.susanpowellfineart.com or email susanpowellfineart@gmail.com.



Diego Rivera

Self Portrait
Signed Diego lower right
(33 x 27 framed)

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The Spiritual Underpinnings Of Lincoln Fox's Sculptures

BY DENNIS BRINING

PURVEYOR, CULTURALPATINA

Culturalpatina is fortunate to possess three Lincoln Fox sculptures. The artist has earned my respect, not only for his professional achievements — two MFA degrees, a solo show at the Smithsonian Institution, monumental sculpture installations, and numerous awards — but also for the deep spirituality he brings to his work. Each piece has a story behind it — narratives that are worth exploring in order to appreciate the artist's inspiration.

In his 1973 bronze, "Blessing Little Brother," a bare-chested American Indian is bent over a wounded deer recently taken for food; he is holding the felled animal's head in his left hand and his right arm extended outward. The deer is partially covered with the Indian's tunic, and a squash blossom necklace is draped around its neck. Bracelets adorn the deer's extended front right leg.



Lincoln Fox (American, b 1942), "Blessing Little Brother," circa 1973, bronze, edition of 20, edition closed.

When I first laid eyes on "Blessing Little Brother," I felt a positive charge of energy and was immediately drawn to consider what the artist was conveying. Consequently, I asked Lincoln about the piece and he was kind enough to share his thoughts. To follow are excerpts from his response:

"...I was inspired by the fact that so many of the American Indian tribes believed that we all are created by the same Source...therefore, we were all brothers.

"When a family needed to take a deer for food, the head of the family would not go out and try to ambush a deer, but would ask in a prayer for permission to take one's life. If he believed he had received permission he would go out into the woods and wait. When a deer appeared, he took its life because that was the deer who had agreed to fill his need.

"Once back in camp he honored the deer by putting bells and feathers in its antlers along with occasionally draping it with a shirt, jewelry etc. Heartfelt thanks would be given for the sacrifice.

"I created this composition with one arm stretched out reverently in prayer. After I created it, I suddenly realized that an arm could pray. Later I saw that every part of our body responds perfectly to the emotions we are feeling."

Also in our collection are two of Lincoln's bronze sculpture maquettes titled "Global Tree of Life," 1995. Pictured here is #5 of an edition of five (out of an original planned ten) maquettes for the monumental, 32-foot tall "Global Family Tree of Life," installed at the 1994 International Park in Nagoya, Japan.

One maquette was given to the Queen of Jordan, another to Dr Brown of the United Nations Environment Program (UNEP). Two currently reside with Culturalpatina, and the fifth is unaccounted for. The last five of the original planned ten were never cast.

Here are some of Lincoln's words describing this important commission:

"The Tree of Life was chosen as the symbol of the UNEP, because it represents the lungs of our planet and gives us the breath of life. Our tree icon symbolizes the nurturing aspects of life so beautifully exemplified in living trees. The emotions invoked are of gentle respect for the earth and the family of man. Each continent shows the various races populating it. The faces selected will express our beautiful uniqueness and unity, with special attention to indigenous peoples.

"The open ocean spaces between the continents allow visitors to enter the earth's interior. Mythological etchings and icons from many cultural and historical periods — from the cave-man to the footprint of the first man on the moon — will be inside the continents. The chamber will honor the highest aspirations of man.

"Earth mothers representing our four primary races are seated where earth meets sky. As the tree trunk rises from the earth, stylized human figures spiral upward reaching the heavens. Our greatest desire, is for our viewers, thinking on this tree to see we are intimately and inseparably connected with the fabric of nature and that when any one man, animal or tree is harmed, all men suffer."

Culturalpatina is located at 5933 Fairview Woods Drive, Fairfax Station, Va. To arrange a visit, call 703-503-8019, www.culturalpatina.com or email Dennis Brining at dllbent@aol.com.



Lincoln Fox (American, b 1942), "The Global Tree of Life," bronze, #5 of an edition of five.

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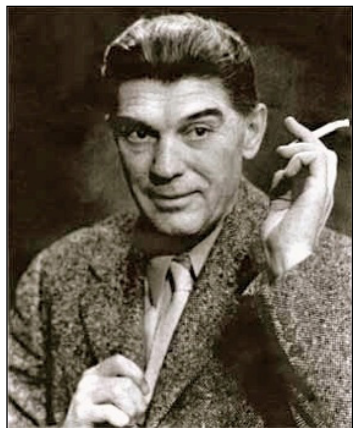
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Famous-Forgotten-Found

Jim's of Lambertville Presents 'Vaclav Vytlacil: Pioneer Of American Abstract Painting'

Vaclav Vytlacil (Vas-lav Vit-la-chil) was born in New York City in 1892 to Czech parents, but was raised in Chicago. He was an artist since boyhood, becoming the youngest student to enroll in the Art Institute of Chicago in 1906. There he earned a scholarship to the Art Students League (ASL) in New York in 1913. He studied at the league for three years under John C. Johansen and Anders Zorn. In 1916, Vytlacil accepted an invitation to teach at the Minneapolis School of Art where he remained for four years.



At the age of 29, and at a crossroads in his painting career, Vyt (a nickname affectionately given) decided it was time for "the European experience." It was believed by most artists at the time that Europe offered many more superior values in art, and with a strong desire to investigate the art of Cezanne, Vyt left the United States for Europe in 1922. He headed to Paris where he befriended fellow painters and had his eyes opened to a whole new world of art. In Vyt's words, "Many shattering experiences brought home to me that I knew practically nothing about painting. Or in other words, what I did know, did not amount to much!"

He next went to Munich where along with new found American artist friends, Worth Ryder and Ernest Thurn, Vyt studied under (relatively unknown teacher and artist at the time) Hans Hofmann. Now Modernism was the focus of Vyt's art, quite a change from his previous more academic teachings. The traditions being exercised by Picasso, Braque and Cezanne among other French Modernists were greatly influenced through Hofmann's tutelage.

In 1927, Vyt married Elizabeth Foster of Minnesota at the Palazzo Vecchio in Florence and honeymooned in Venice. He taught at the ASL in the late 1920s while traveling back and forth to Europe. In 1930, the Vytlacils fell in love with Posita-



Vaclav Vytlacil (1892–1984), "The Committee Series," circa 1961, oil on board, overall 75 by 59 inches.

no, Italy, and rented a chalet there for several years. During this time Vyt held various teaching positions in New York City and California, as well as having a series of solo exhibitions in galleries and museums in the United States and abroad. Also, Vyt was able to get the ASL to persuade Hans Hofmann to teach in New York in the 1930s which brought much acclaim to Hoffman's growing reputation. In 1937, Vyt was instrumental as one of the founding members of the American Abstract Artists (AAA) in New York City. This was an organization largely responsible for bringing abstract art to the forefront in America.

In the late 1930s, Vyt was looking to relocate with more permanent roots following the birth of his daughter Anne in 1936, and purchased a home in Sparkill, N.Y., which remained his residence until the end of his life. Around 1940, the Vytlacils purchased a home in Chilmark, Martha's Vineyard, where they spent summers. Through the 1940s, 1950s and 1960s, Vyt remained very active in both his teaching and painting careers. He was the subject of many museum exhibitions and solo gallery shows, and his work was being acquired by many prestigious institutions for their permanent collections as well as by many important private collectors.

Vyt continued to travel and paint throughout Europe, Mexico, Jamaica, Monhegan, Martha's Vineyard, California, Colorado and New York. In the 1950s, abstract expressionists like De Kooning and Pollock reverted to figural representations of women.



Vaclav Vytlacil (1892–1984), "Beauty," 1932, oil on canvas, 18 by 24 inches.



Vaclav Vytlacil (1892–1984), "Lower Manhattan," 1940, oil on board, 20 by 16 inches.

Vytlacil did as well, however, his figures suggest more similarities to Picasso who also shared the more representational classical elements as opposed to pure abstraction.

In our present environment where contemporary and Modern art is realizing telephone numbers for sales prices, Jim's of Lambertville takes great pride in reintroducing the work of a forgotten American master and one of the most important pioneer abstract artists in America. Throughout his long and decorated career, Vytlacil was highly regarded as a teacher and artist. While teaching at the ASL in New York, some of Vyt's more famous students included Cy Twombly, Robert Rauschenberg and James Rosenquist, all of whose works can fetch sums of seven and eight figures!

As is the case with many, Vyt outlived his prominence in the art world, and upon his death, in 1984, his vast body of work lay in limbo for nearly three decades. As the work of his contemporaries and students have skyrocketed in value during a very hot market for this brand of American Art, the work of Vytlacil was resting comfortably in a safe and quiet place.

For the last several years, Jim's of Lambertville has had the opportunity to represent the estate of Vyt's body of work and now they offer — for the first time in 40 years — a comprehensive retrospective exhibition and sale of these lost paintings.

"We hope to enlighten those collectors who love art, but are intimidated by the craziness of the contemporary art market. And maybe after seeing and enjoying this collection spanning a career of more than 50 years, we will have provided you with an attractive option for the betterment of your collection and at a more friendly comfort level," said Jim Alterman.

Jim's of Lambertville is at 6 Bridge Street, Lambertville, N.J. For information, call 609-397-7700, visit www.jimsoflambertville.com or email info@jimsoflambertville.com.

Gallery hours are Wednesday through Friday, 10:30 am to 5 pm, Saturday and Sunday, 10:30 am to 6 pm.

HUDSON VALLEY PAINTERS OCT 7 - NOV 15



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LECTURES

Sunday, November 15, 2 pm

Distilling the American Flavor: Gertrude Vanderbilt Whitney, Juliana Force and the Making of the Whitney Museum

Avis Berman

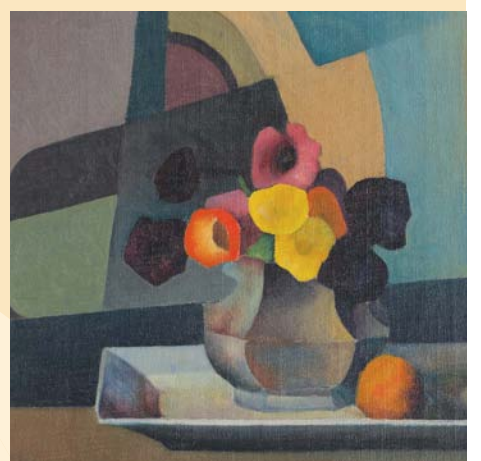
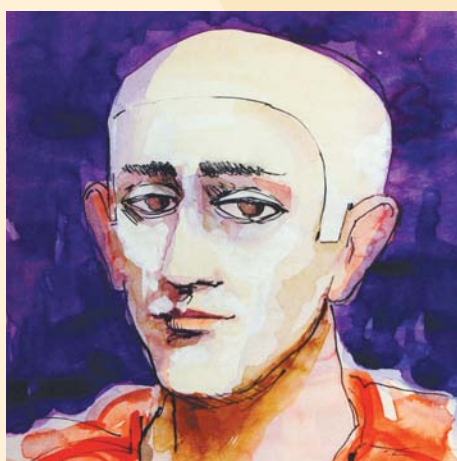
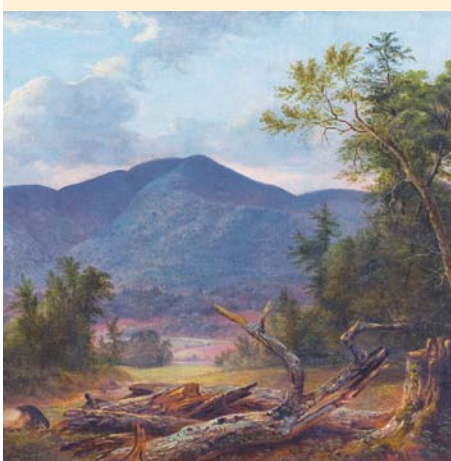
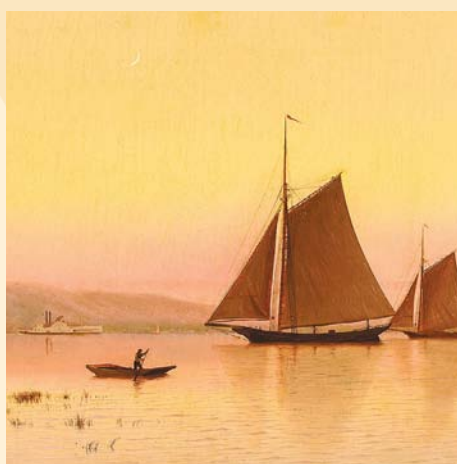
Writer and Art Historian

Monday, November 16, 4 pm

Collecting Sargent: Posers and Patrons in the Gilded Age

Stephanie L. Herdrich

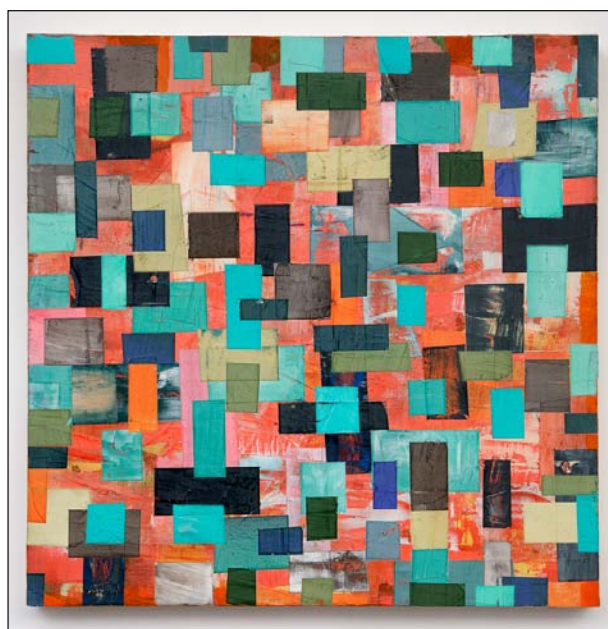
Assistant Research Curator, The American Wing
The Metropolitan Museum of Art



'Color Theory' Showcases Three Painters Oct. 5-Nov. 15

HUDSON, N.Y. — Carrie Haddad Gallery is presenting "Color Theory," a group exhibit featuring the work of local artists Vincent Pomilio, James O'Shea and Stephen Brophy. Most of recorded art history is dominated by realistic painting, a highly polished, academic style of brushwork where little is left to the imagination. A push to express more than what can just be seen sparked a reinterpretation of the painting process. Art became the activity of creating rather than the finished product, and, with this, color was used as the tool to capture the breadth of the artist's vision. Its combinations were used to produce a visual effect that translated representational art into an abstract language juxtaposing color, line and shape. This shift from the naturalistic into abstraction is none better characterized than with the work featured in "Color Theory." The exhibit will be on view October 5–November 15, with a reception for the artists on Sunday, October 11, from 2 to 4 pm. All are welcome to attend.

Inspired by the natural world, Vincent Pomilio produces unexpected color combinations using mixed media on canvas, paper or wooden panel. Starting with a grid, the artist proceeds to deconstruct it. Several layers are created with a mixture of Kolcaustic plaster, marble dust and acrylic paint. One thing leads to another, the artist working intuitively, turning the piece a quarter turn until there is nothing he can do to make it better. From there, a process of rubbing and sanding the layers is repeated after the materials are applied. The final finish is refined beeswax burnished to a smooth surface.



Vincent Pomilio, "Southernmost Painting," 2015, acrylic, plaster and wax on panel, 20 by 20 inches.

The gallery welcomes back James O'Shea and his masterful color studies in oil, encaustic and other mixed media. His compositions of layered colors and shapes, seeming architectural and yet organic, are inspired by

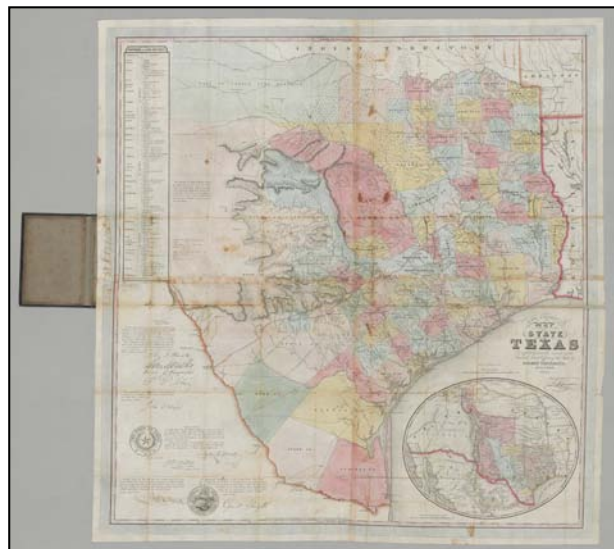
experiences near his studio on the Hudson River. The artist's interest in the energy surrounding nature's changing of seasons is clear as each color and shape come to represent a particular time of day or year.

O'Shea finds revelation in observing the world while it's deep in hibernation during the winter months. With foliage shed from the trees, therein lies nature's defining qualities — branches that are finely etched against blue and gray winter skies, animals that are exposed to the elements, their tracks in the snow leaving proof of scurried movements. Audiences may know Stephen Brophy best for his vividly colored landscapes and paintings of residential buildings. Yet during a recent studio visit, we discovered several bodies of work completed in the early to mid-1990s, showcasing a very different style of abstract painting for the artist. With canvases measuring more than 5 feet tall, Brophy applies flat blocks of color to his surfaces with barely visible brush strokes, an application often-times associated with the color field paintings of the 1950s. Unlike in abstract expressionism where color and pattern trump geometry and form, Brophy allows the borders created by the juxtaposition of his colors to define a pictorial image. He then titles his paintings to further aid the viewer in identifying the real world object being depicted.

For directions, contact the gallery at 518-828-1915 or visit www.carriehaddadgallery.com. Located at 622 Warren Street, the gallery is open daily from 11 am to 5 pm, and Sundays from noon to 5 pm.

Rare Maps At PBA Galleries This Fall

PBA Galleries in San Francisco has released its schedule of fall sales which will include auctions of rare cartography, rare books and manuscripts and Americana. In addition, PBA will hold its first sale of fine writing and rare



J. De Cordova's 1849 hand colored folding map of the State of Texas. This is the very rare first printing of the first official map of Texas as a state, and it is on a far larger scale than any previous map of the state.

scientific instruments.

On October 29, 2015, PBA will hold the first of three auctions of "Rare Cartography, Exploration and Voyages: The Warren Heckrotte Collection," followed by sales on December 3, 2015, and March 10, 2016. Built over a span of more than 50 years, the superb collection features rare and important landmarks in the exploration of the Americas, particularly the Pacific slope and the Northwest Coast. On offer will be items rarely or never seen at auction, tracing the expansion of cartographic and geographic knowledge from the Sixteenth through Twentieth Centuries, including maps, atlases, books, even rare geographic jigsaw puzzles and games.

Part I of the Heckrotte auctions consists of "Exploration and Early Approaches," from the beginning of the mapping of the New World through the epic discoveries of Lewis and Clark. Part II, on offer December 3, 2015, bears the subtitle "California and the Way Tither," concentrating on California and adjacent states and territories, with much on the Gold Rush and the overland journeys and expeditions it engendered. Among the main features is a superb collection of maps of the California Gold Region, most of them folding pocket maps. Part III on March 10, 2016, is "Filling in the Gaps," mapping other states and regions, and further refining the state of geographic and cartographic knowledge. All three sales are expected to generate a large amount of interest from collectors around the world.

PBA will hold its inaugural "Fine Writing Instruments" sale on November 12, 2015. The sale features more than 140 lots ranging from Nineteenth Century dip pens to modern limited edition fountain pens and related items from pen makers such as Porsche, Montblanc, and Omas. In addition, there will be a variety of antiquarian scientific instruments from Nineteenth Century compasses to early Twentieth Century German microscopes. To round out the sale, there will be offerings of collectible items associated with people of leisure such as pipes, fans, canes and Victorian games.

On November 19, 2015, PBA Galleries will conduct its quarterly "Rare Books & Manuscripts" sale. In addition to the usual collectible books, the sale will feature rare signed and inscribed first editions by Thomas Pynchon and a collection of Japanese woodblock prints.

PBA will close this year out with an always popular "Rare Americana" sale on December 17, 2015.

Auctions begin at 11 am Pacific Time with previews starting the Monday afternoon before the sale. Bidders can participate by placing absentee bids online or by phone, fax or email and live during the sale in gallery, online through the PBA Live bidding platform or by pre-arranged phone bidding. Each auction is streamed live for bidders around the world to follow the action as it unfolds. For more information about these or upcoming sales or information about consigning, contact PBA Galleries at 415-989-2665 or at pba@pbagalleries.com.



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New Views At Alexandre Gallery

NEW YORK CITY — Alexandre Gallery's new Midtown Manhattan location is at 724 Fifth Avenue, 4th floor, at 57th Street. After 14 years in the Fuller Building, Alexandre has moved one block to a larger, redesigned 5,500-square-foot space. Formerly occupied by Maxwell Davidson and originally built by Beadleston Gallery, it consists of two public exhibition spaces — a main gallery and smaller, connected second gallery, which may be used together or separately. Both the small gallery and viewing room have windows overlooking Fifth Avenue with dramatic natural light. Interior details remain consistent with the galleries former space and include maple hardwood floors, clean white walls and incandescent lights.

To celebrate the reopening, Alexandre Gallery will present a group exhibition of works by gallery and Stieglitz Group artists through October 24. Among the contemporary artists featured are Gregory Amenoff, Brett Bigbee, Lois Dodd, Emily Nelligan, Tom Uttech, John Walker and Neil Welliver, along with works by earlier artists, including Will Barnet, Arthur Dove, Marsden Hartley, William H. Johnson, Loren MacIver, John Marin, Horace Pippin and others. Highlights include new large-scale paintings by Dodd, Uttech and Walker.



Viewing Room Window overlooking 57th Street and Fifth Avenue at the gallery's new location.



On November 3, the gallery will open its first solo exhibition at the new space with paintings by the British born American artist John Walker (b 1939). "John Walker: Looking Out to Sea" will survey the artist's semi-abstract views of the landscape and sea around his Maine studio from the past 15 years, with an emphasis on the most recent paintings. The critic John Goodrich has written of this work, "one senses land against shimmering expanses, the remoteness of sun and sky, and the isolation of a tree-covered island. One absorbs the usual paradox of painting, of material representations of the immaterial."

John Walker, "Bait II," 2015, oil on canvas, 84 by 66 inches. The painting will be included in Alexandre Gallery's new midtown location reopening group exhibition in October, and the artist will be featured in a solo show beginning November 3.

But one experiences something else as well — a representation made especially vital through abstract means." This exhibition will be accompanied by a 176-page gallery-published book.

Alexandre Fine Art Inc was founded in 1996 and has operated Alexandre Gallery in the Fuller Building since September 2001. Directed by Phil Alexandre and Marie Evans, both of whom worked for the legendary dealer Terry Dintenfuss, the gallery specializes in early Twentieth Century American Art with an emphasis on the Stieglitz Group and first generation American modernists. It represents a select group of mid and late-career contemporary artists and maintains an active exhibition and publication program.

For more information, call 212-755-2828 or visit www.alexandregallery.com.

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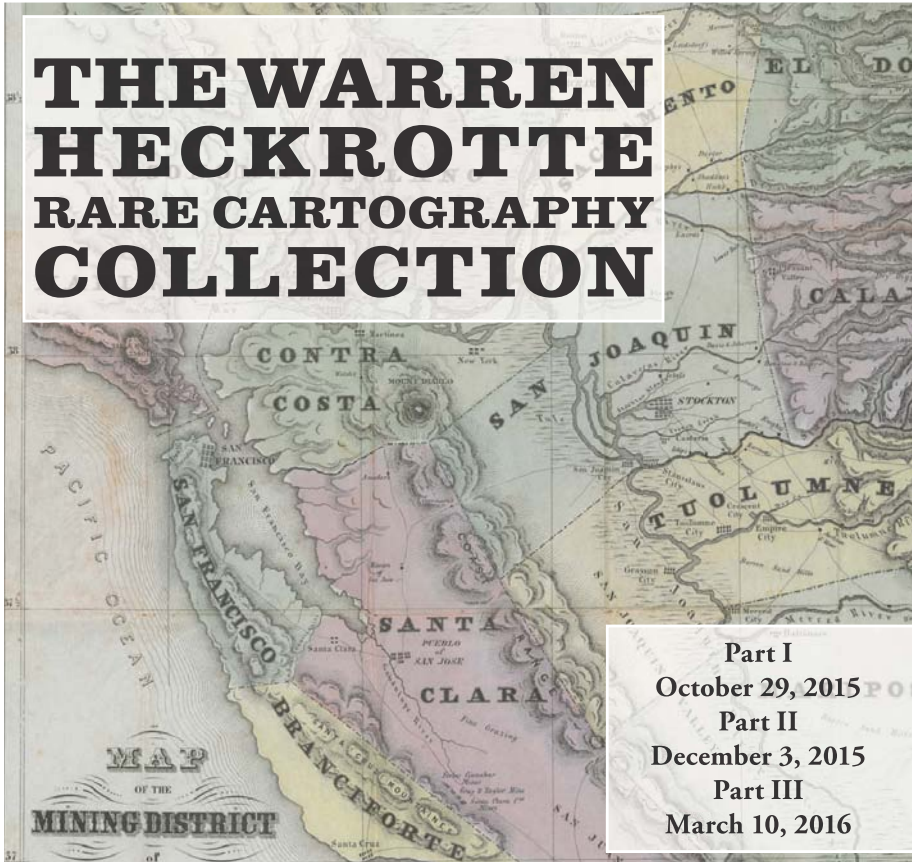
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Part II
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Part III
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Clars Auction Gallery Ends Fiscal Year With Growth

Clars Auction Gallery has been conducting auctions of fine antiques, art, jewelry, decorative objects, vehicles and collectibles for 43 years. While they are one of the largest auction houses in the Western United States, consignors to their sales are from throughout the United States and include estates, individuals, museums and other institutions. Because Clars's auctions are listed on multiple international bidding platforms, their buyers are worldwide — hailing from every continent, including Antarctica!

Clars's growth can be attributed primarily to its global marketing reach, the expertise of its specialists in a variety of fields and the company's reputation for achieving top auction prices for their clients over many years.

The global reach of their marketing is core to Clars's clients' and consignors' successes. By broadening their global market with a presence on multiple live auction bidding platforms, plus key print advertisements in newspapers and art magazines, they are able to attract a record numbers of new buyers, a crucial element in the success of their sales, which parlays into attracting high-level estates and consignments from around the world. Each month, Clars continues to see a significant surge of interest across all geographies, solidly turning them from a regional auction house to a global force.

Clars has four major departments within the firm to knowledgeable serve each estate and individual consignor. Each of these four departments — Fine Art, Furniture & Decorative Arts, Asian Art & Antiques and Jewelry & Timepieces — experienced significant increases over the previous fiscal year.

President Redge Martin said, "The key to our success is a top-level professional staff, who are able to generate interest in Clars's auctions from a substantial level of buyers. This, in turn, directly results in winning top estates, important collections and individual consignments.

"We are, as a company, dedicated to providing the most successful sales experience for each of our consignors and, to that end, have invested substantially in our global marketing as well as the whole new world of social media marketing, while continuing to maintain what are now considered 'traditional' marketing strategies."

Also, the closure of the fiscal year included the many new world records set in a variety of categories.

For additional information, call 888-339-7600 or 510-428-0100 or email Clars at info@clars.com.



Wolf Kahn (American/German, b 1927), "Open Woods," 1993, oil on canvas, 41¼ by 53¼ inches. Sold for \$47,600 at Clars's February 2015 auction. (Cumulative amount for Wolf Kahns sold at Clars in 2015: \$183,111).

ALEXANDRE GALLERY

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September 15 through October 24, 2015

An exhibition of paintings, drawings and sculpture by gallery artists and a selection of works by early 20th century American artists celebrating our new gallery location. Among the contemporary artists featured are Gregory Amenoff, Will Barnett, Brett Bigbee, James Cambronne, Lois Dodd, Anne Harris, Emily Nelligan, Tom Uttech, John Walker and Neil Welliver. Early 20th century artists will include Arthur Dove, Marsden Hartley, William H. Johnson, Jacob Lawrence, John Marin, Elie Nadelman, Georgia O'Keeffe, Horace Pippin and others.



Marsden Hartley, Petunias from Lachaise's Garden, 1937-1938, oil on board, 18 x 24 inches.



Lois Dodd, Shed Window, 2014, oil on canvas, 66 x 48 inches.



Tom Uttech, Oshkbi Kotaging (New Location), 2015, oil on canvas, 67 x 73 inches, including artist's frame.



Arthur Dove, Flour Mill I, 1938, oil on canvas, 18 x 12 inches.

NEW LOCATION:
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Timeless Portraits — Reclining Nudes & Women In Hats

BY JESSIE GILLAN
CREATIVE DIRECTOR, ROGALLERY.COM

The allure of a woman's body and love has always been, and likely always will be, the spark of great artworks. The Mona Lisa has been discussed for ages for this very reason, with both scholars and the masses trying to determine the thoughts captured in her smile and eyes since Leonardo Da Vinci painted her in the Sixteenth Century.

At RoGallery.com, we offer a vast collection of portraits of men, women and children, as well as paintings and sculptures of nudes, which are predominantly of women. Figurative works have been important to human artistic expression for thousands of years — perhaps as a way of recording individual existence past its fleeting presence in flesh and blood, but also inspired by the profound beauty found in the human form. These artworks show us faces imbued with character, bodies that model our current ideals or show forms that past societal fashions adored.

Sometimes, individual artists create their own style of representing face and form that is instantly recognizable. Take for example the classic cubist style of Pablo Picasso, as shown here with an estate lithograph print from Marina Picasso's collection. Titled "Buste de Femme Assise – Les Mains Sous le Menton," the original painting dates from 1938, and this lithograph was published 1979–1982. A wonderful example of a woman in a fashion-



able hat, Picasso seemed to favor hats in many of his portraits of women and men. Hats were obviously in fashion at the time, but retaining the hat for the portrait is not as common. Adding the hats into his portraits usually adds more color and more ways for the figure to be shifted into the cubist form.

Similarly, while the reclining nude is a standard for art students in figure study classes throughout the world, Fernando Botero accomplishes his figures with an indelible artistic style. Botero's oil on canvas titled "Reclining Nude with Books and Pencils on Lawn," 1982, highlights his unique aesthetic, while at the same time reminding us of "Luncheon in the



Fernando Botero, Colombian (1932–), "Reclining Nude with Books and Pencils on Lawn," 1982, oil on canvas, 44 by 60 inches.

Grass" by Edouard Manet.

Creating the perfect spot in your home for highly representational nudes can be tricky sometimes, requiring a bold aesthetic. Stylized nudes with definitive and recognizable artistic styles are typically easier to absorb into the home collection, as are portraits.

At RoGallery.com we have monthly fine art auctions, and we also sell paintings, prints and sculptures directly through our website. Our inventory includes many beautiful portraits from Victorian styles to contemporary, so you will be able to find the perfect portrait or nude for your space.

Located in Long Island City in New York at 47-15 36th Street, visitors are welcome by appointment to view any artworks they find available at RoGallery.com. To make an appointment, or if you have any questions about the inventory, contact the gallery at 800-888-1063 or art@rogallery.com.

Pablo Picasso, "Buste de Femme Assise – Les Mains Sous le Menton," year of original 1938, year of publication 1979–82, lithograph on Arches paper, edition: 500, 34 APs, paper size 29 by 22 inches. Estate of Picasso, (Marina Picasso) pencil signature and embossed blindstamp lower right. Ink stamp verso "Approved by the heirs of Pablo Picasso."

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Schiller & Bodo European Paintings Opens A New Gallery Location

NEW YORK CITY — Lisa Schiller and Susan Bodo are proud to announce the opening of Schiller & Bodo European Paintings' new space at 4 East 81st Street.

Newly located around the corner from the Metropolitan Museum of Art, Schiller & Bodo exhibits works by many of the artists whose paintings are on view at the Met. With more than 25 years of experience as dealers in European paintings with an emphasis on French masters, Schiller & Bodo deals in paintings by leading artists working in the Barbizon School, Realist and French Academic traditions. Works by artists such as Gustave Courbet, Jean-Baptiste-Camille Corot, Théodore Rousseau, Charles François Daubigny, William Bouguereau, Jules Breton and Jules Bastien-Lepage can be seen in the context of European art history at the museum and then enjoyed in an intimate setting at the gallery.

One parallel between the works on view of the Met and at Schiller & Bodo is represented by two landscapes by the Barbizon School painter, Théodore Rousseau. Rousseau saw the land as a changing being, with moods to be captured. Painting in layers of translucent glazes, he could capture the ever-changing light and color of a landscape, depicting scenes in all weather conditions. This attunement to the shifting conditions of light meant that Rousseau could depict a particular location multiple times with vastly different results. This is the case with the view depicted in Schiller & Bodo's work by Rousseau titled "La Mare," painted in 1855



Theodore Rousseau (French, 1812–1867), "La Mare," 1855, oil on panel, 12³/₈ by 18¹/₈ inches.

at the height of his career, and in the Met's work of the same date and title (acc. no. 1975.1.205). Whereas Schiller & Bodo's painting depicts the scene in low, warm sunlight under a stormy sky, the version in the Met's collection shows the view in deep greens and under a cool sky with billowing clouds. Rousseau created numerous such "series" paintings, paving the way for the famous series by Monet.

Another link between the collections can be drawn with the Met's fall exhibition "Sargent: Portraits of Artists and

Friends." The exhibition includes Sargent's 1879 portrait of his teacher, Carolus Duran (on loan from the Clark Art Institute), as well as portraits of Sargent's French contemporaries Paul Helleu and François Flameng. Each of these artists has been represented by Schiller & Bodo, as well as other influential Nineteenth Century European painters who paved the way to Impressionism and Modernism, such as Joaquin Sorolla y Bastida, Johan Jongkind and Giovanni Boldini.

In a further investigation of the Nineteenth Century artistic process, Schiller & Bodo made an interesting discovery in France of a life-sized wooden artist's mannequin, circa 1800. Since the Renaissance, artists used these mannequins, whose movable arms, legs, hands and feet could be positioned in the desired pose to allow the artist to capture details of costume. Live models could be hired to capture anatomy or portraits, but the fine fabrics or elaborate costumes clothed the mannequins. The sculptural quality of this large carefully carved mannequin adds beauty to function.

With its convenient new gallery location across from the Metropolitan Museum, Schiller & Bodo hopes that you will visit them after your next trip to the museum. They hope that their selection of Nineteenth and early Twentieth Century master paintings will provide an interesting complement to your museum experience.

For additional information, call 212-772-8627 or visit www.schillerandbodo.com.

Kathy Hodge, Glacial Air: Thirty Impressions of Alaska A Bert Gallery 30th Anniversary Exhibit This October

PROVIDENCE, R.I. — Bert Gallery, located along the Providence waterfront at Corliss Landing, 24 Bridge Street is exhibiting "Kathy Hodge, Glacial Air: Thirty Impressions of Alaska," October 6–28. This exhibit of paintings by Kathy Hodge is part of the 2015 yearlong 30th anniversary celebration for Bert Gallery and can be viewed online at www.bertgallery.com.

Since 1985, Bert Gallery has exhibited, researched and written on the distinct art culture of Providence. Beginning in the 1830s artists have set up studios in Providence, entrepreneurs have founded galleries (Vose Gallery 1842, Bert Gallery 1985), collectors have acquired paintings and philanthropists have established cultural institutions (RISD, Providence Art Club, Handicraft Club & Providence Athenaeum). Providence became the cultural center for artists from the region.

For 30 years Bert Gallery has handled hundreds of paintings and continually promoted a select group of contemporary artists including painter Kathy Hodge. The current exhibition, "Kathy Hodge, Glacial Air: Thirty Impressions of Alaska," is inspired by two recent artist residencies in the fiords of coastal Alaska where Hodge traveled in the wilderness guided by US Forest Service Rangers. She was the first artist selected to visit the wilderness in the Chugach National Forest as part of the Voices in the Wilderness Artist in Residence Program. In 2014, Hodge was selected again to explore the Tongass National Forest, south of Juneau.

During these residencies Hodge traveled by sea kayak through the fiords with close-up views of icebergs and calving glaciers, camping on rocky beaches, hiking in



Kathy Hodge's Providence studio. The artist and gallery have been affiliated for more than 30 years.

the mossy woods and assisting the rangers in their work to protect monumental yet fragile environments. She painted, photographed and gathered impressions of the dramatic landscape. There will be major oil paintings on view along with a substantial collection of drawings, watercolors and gouaches.

Kathy Hodge attended Rhode Island School of Design and the Swain School of Design where she received a BFA in painting in 1980. She is greatly influenced by natural landscape and has been appointed eight times as artist-in-residence by the National Parks Service. Hodge continues to paint in her East Providence studio.

"Kathy Hodge, Glacial Air: Thirty Impressions of Alaska" marks the lasting partnership between art gallery and artist for the past two decades — throughout the artist's career to date. "Hodge's work has a Charles Burchfield-like feel with anthropomorphic tendencies; some of her buildings take on characteristics of living beings," said gallery owner Cathy Bert. "I just love that."

Hodge tends to work in series. The first show she had at Bert Gallery was entirely about Russia, resulting from the artist's trip to visit her sister who was teaching there. The frames of that show were artist-created mosaics to relate to the theme. She has also painted a series of old historic neighborhood churches, and a series on trains inspired by an Amtrak trip from Providence to New York City. Bert Gallery's support of Hodge's work reflects the importance and relevance of the painting medium in the art culture of Providence today. To follow Hodge's blog on the residency and preparation for the exhibit go to: <http://www.kathy-hodge.com>.

Bert Gallery exhibit hours are Tuesday through Saturday from noon to 5 pm and by chance on Monday. People who are interested in seeing the exhibition are also encouraged to call ahead during "off hours" as gallery staff may be present to open the gallery to viewing.

There are two Saturday afternoon receptions to meet artist Kathy Hodge: October 17 and 24 from 2 to 4 pm. Free parking is available on the street in front of the gallery. Exhibits are free and open to the public. For information, 401-751-2628, www.bertgallery.com or bertgallery@conversent.net.



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Copying The Athenaeum Portrait Of Washington

BY GERALD SIMCOE

There is nothing more humbling to an artist than standing before a masterful work of art and trying to replicate its beauty. One does not copy stroke per stroke, but rather interprets the work in one's own style, much like Rubens copying the great Italian masters, one always knows it is Rubens.

So when I found myself unemployed in 1993, my mind focused on the thought of the next step in life — something I had always wanted to do but previously had not had the time for — copying Gilbert Stuart's Washington portrait in the National Portrait Gallery. I first had to be assured it was there, as it is owned by two museums on a rotating basis: the Museum of Fine Arts, Boston and the National Portrait Gallery. Then there was the process where I had to submit samples of my previous artwork and get permission to copy from the authorities that be, which was nothing new to me as I had already copied artworks at the Metropolitan Museum in New York City.

When I finally arrived in Washington D.C., paints and canvas in hand, I found myself in the precarious position of painting at the top of a stairwell, having to contend with the glare from the protective glass as well. I was, however, glad of the dim lighting, and seeing the portrait in mostly daylight brought out the true colors. The gallery is the third oldest structure in D.C. and was the Old Patent Office Building and has recently undergone extensive renovations.

My first encounter with the portrait, like all good American children, was the image in the center medallion on the US one dollar bill. I never wondered why it was there or where it came from, taking it for granted. Much later I had learned of the process of engraving, and if you took a magnifying lens to it you could see the engraved lines leaving an embossed surface. During the printing process, the engraved image becomes reversed onto the piece of paper on which it is impressed.

In a ramp barn used as a makeshift studio, Stuart painted Washington as well as Martha from life during the summer of 1796, just six miles north of the city of Philadelphia via Broad Street. Research at the Germantown Historical Society revealed the actual site, and I discovered a picture of the barn (which burned in the 1920s) and the adjacent house in which Stuart lived (which was torn down for a ShopRite grocery store, now derelict).

Stuart had a problem painting Washington's mouth, which is obviously understated in the portrait, due to the sitter's newly fitted false teeth causing a bulge in that area. The uncompleted portrait was retained by the artist and more than 75 copies were made from this likeness and Washington was relieved for not having to sit again. However, no copies were received at Mount Vernon — the intended destination for the portraits. From a modern point of view, the unfinished aspect leaves room for imagination and the addition of a few buttons and cloth could not enhance the mystique and majesty of this masterpiece.

The paintings of Gerald Simcoe are represented by Simcoe Gallery, 1925 Main Street, Northampton, Penn. For information, 610-262-8427 or www.simcoegallery.com.



Copy of Gilbert Stuart's Athenaeum Portrait by Gerald Simcoe, "Observing Washington Close Up," 1993, oil on canvas, 30 by 25 inches.

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Craftsman at work on the frame's restoration.

An Artful Restoration

Gilbert Stuart Frame Is Restored By Eli Wilner & Company For The Cleveland Museum Of Art

NEW YORK CITY — Eli Wilner & Company recently completed the restoration of an important period frame for the Cleveland Museum of Art. Curator Mark Cole approached Wilner with images of the period frame on Gilbert Stuart's "Portrait of Elizabeth Beltzhoover Mason," circa 1803–05. The Wilner team identified the frame as an English or early American "Carlo Maratta"-style frame, with an acanthus leaf-and-shield ornament applied in a simple cove. This frame style was popular in America in the Eighteenth and early Nineteenth Centuries. It was determined

that the frame was both appropriate to the painting and likely to be the original, as the museum's records indicated that the frame had been with the painting for at least a century. Having established the quality and importance of the frame, it was decided that extensive restoration would be appropriate.

At some point in the frame's history, it had apparently undergone at least one major restoration effort, and perhaps more. Numerous sections of the applied ornament had been replaced with a newer design that was a poor match in scale, design and color to the intact original ornament. The frame had also accumulated smoke and other dirt, obscuring its gilded surface. To permit the painting to remain on public view during the time that the frame was being restored in New York City, another suitable period frame from the Wilner collection was lent to the museum.

The Wilner team began the restoration by carefully removing all of the ornament from the cove and then separately cleaning the cove section and the ornament, using a gentle process. Areas of loose gesso were stabilized or reconstructed, and open miters were filled and strengthened. The non-original ornament was disposed of, and the warped wooden substrate that had supported the ornament was removed. Loose sections of ornament were re-adhered, and other cracks and losses were repaired. A precise casting was made from the restored ornament so that the non-original elements could be replaced seamlessly. The ornament and the cove section were then gilded separately and patinated to blend with the surrounding intact surface. A new wooden substrate was then affixed to the back of the ornament and it was reapplied in the cove. With the ornament in place, its miters were filled and carved so that they resolved appropriately.

The restored frame was returned to the Cleveland Museum of Art, where it was reunited with the portrait, and returned to the public galleries.

Eli Wilner & Company is at 1525 York Avenue, New York City. For information, call 212-744-6521 or visit www.EliWilner.com.



Gilbert Stuart (American, 1755–1828), "Portrait of Elizabeth Beltzhoover Mason," circa 1803–05, oil on canvas, 73.8 by 61.0 cm. Gift from J.H. Wade 1921.428. Funds for period frame restoration donated by Nancy-Clay Marsteller, PhD. Collection of the Cleveland Museum of Art.

Easton Pribble

(1917-2003)

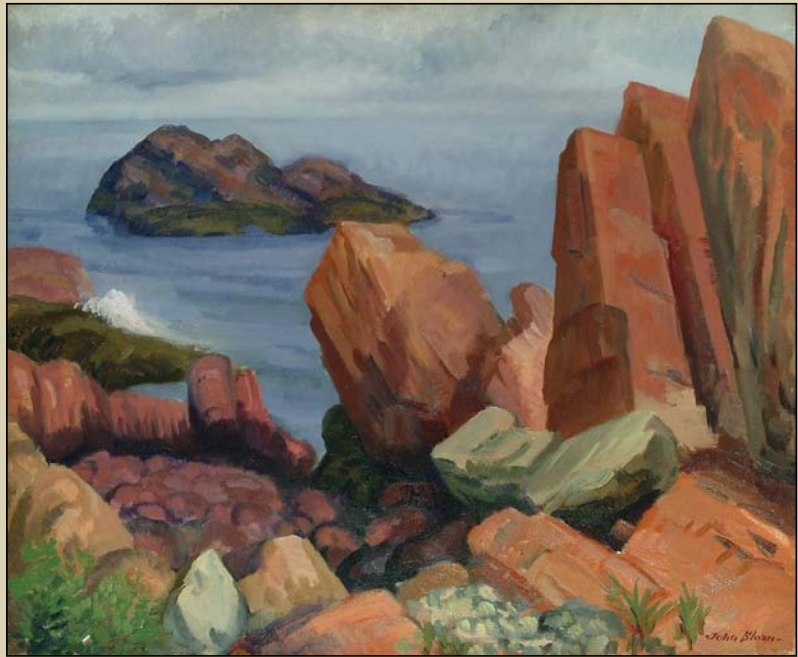
Nearly 200 oils, watercolors & drawings from the Easton Pribble estate are being offered for sale exclusively by Caldwell Gallery Hudson to benefit the Art Acquisition Fund at the Munson-Williams-Proctor Arts Institute Museum of Art, Utica, NY

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John Sloan (1871 - 1951)
The Popples, 1917
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John Sloan - The Gloucester Years, at the Cape Ann Museum, Gloucester, Massachusetts through November 20, 2015.

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'Celebrating The Farm'

LEXINGTON, MASS. — Francesca Anderson has always loved farms, but who doesn't? So it is no surprise that she has organized the current show, "Celebrating The Farm," up through October 24 in her gallery at 56 Adams Street.

"This show is to emphasize that our New England farms are precious, and we want them to thrive and grow. This is a visual celebration of approximately 16 nearby farms, but also farms in New Hampshire, Vermont, Maine and more in Scotland and Ireland. Come see iconic images of cows, goats, pigs, tractors, farm trucks, barns, exquisite farms, farmhouses and farmland," says Anderson, whose eponymous gallery recently celebrated their 32nd anniversary on September 30.

There are 26 artists represented in the show: Paintings by Janice Anthony, Maine; Molly Batchelder, Mass.; Greg Bernhardt, Salisbury, Vt.; Michael Compton, Cambridge, Mass.; Lucia deLeiris, Mass.; Linda Demers, Lowell, Mass.; Gary Freeborn, Brownfield, Maine; Merrill French, Harwinton, Conn.; Kate Gridley, Middlebury, Vt.; Cheryl Hochberg, Penn.; Darryl Loyer, Nashua, N.H.; B. Glee Lucas, Lexington, Mass.; Fred MacNeill, Concord, Mass.; Anne McGrory, Nashua, N.H.; Bonnie Miller, Belchertown, Mass.; Mary Rose O'Connell, Billerica, Mass.; Mary Phillips, New Hampshire; Jo Ellen Reinhardt, Needham, Mass.; Karen Roop, Concord, Mass.; Hannah Sessions, Salisbury, Vt.; Wes Siegrist, Tennessee; Will Sillin, Sunderland, Mass.; Jeanne Rosier Smith, Sudbury, Mass.; William C. Turner, Milford, N.H.; Richard Whitney, Stoddard, N.H.; and Judy York, Gaylordsville, Conn.

Anderson's love of farms and farm animals also comes from the fact that the gallery is next door to the 25-acre Chiesa Farm. There were horses in the fields abutting the gallery as recently as 2003. A neighbor also told her



Greg Bernhardt, "Portrait of an Ayrshire," oil on canvas, 33 by 33 inches.

that he recalls seeing a wandering cow from Chiesa's walking in the foundation in the 1950s as it was being built. Not to mention, the gallery has two cow sculptures in the back garden by well-known Vermont artist Woody Jackson, who created the Ben & Jerry's cows.

There are more than 80 paintings in the show on both floors.

Coming up next, Francesca Anderson Fine Art will have their 31st annual "Almost Miniatures Show," an ever-popular exhibition that will run November 19 to January 16. There will be more than 50 artists showing work no larger than 10 by 14 inches on both floors of the gallery, totaling more than 200 paintings and prints.

Gallery hours are Wednesday through Saturday, 10 am to 5 pm; Sunday, noon to 5pm. For more information about "Celebrating the Farm," or the upcoming "Almost Miniatures" exhibition, visit www.FAFineArt.com and click on "Current Show" or "Upcoming Shows." Francesca Anderson Fine Art can be reached at 781-862-0660.

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Ken Payne (American, 1938-2012), "Wintertime of the Buffalo," 1990, #43 of an edition of 45, 17 x 21 x 5 inches.

Edward Borein (1872-1945), "After the Buffalo Hunt" etching, 8 x 12 inches.

Edward Borein (1872-1945), "Last House Walpi," etching, 8 3/4 x 11 3/4 inches.

James Regimbal (American, b. 1949), "Red Man's Beef", 1978, bronze, #2 of edition of 50, 18 x 15 x 12 inches.

Ron Stewart (American, b. 1941), "Brother to the Wolf", bronze, #3 of edition of 45, 13 x 20 x 9 inches.

Bill Lundquist, "Ribbon Shawl," 1981, pastel on paper, 24.75 x 18 inches.

George Northup (Wyoming, b.1940), "The Hatch," 1986, bronze and hand-blown glass, #4 of edition of 28, 24 inches high.

Ken Payne (American, 1938-2012), "Scalp's Worth More 'N Pelts," 1990, bronze, #12 of an edition of 45, 20 x 19 x 11 inches.

James P. Regimbal (American, 1949), "Crossfire," bronze #26 of an edition of 35, 21 1/2 x 28 x 17 inches.

Olaf Wieghorst (American, 1899-1988), untitled sketchbook page, c. 1960s, pen and ink, 7.5 x 11.5 inches.

Ron Stewart (American, b. 1941), "Dog Tired," 1999, bronze, #13 of edition of 35, 13 x 12 x 10 inches.

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Gerald Simcoe, *Su-Shan*, oil on canvas, 36" x 28"

Edward T. Pollack Fine Arts Moves To Brunswick



Joseph Hirsch, *"September Morn.," lithograph, 1966.*

BY EDWARD T. POLLACK

We are happy to announce that on October 1, we will begin to relocate our business to the Fort Andross Mill complex in Brunswick, Maine. There we will occupy Suite 0125, on the second floor, comprising 1,400 square feet of display, office and storage space. We will be open by appointment, and will try to have at least one day a week when we will be open to visitors without prior arrangement. In conjunction with our move, we will be known simply as Edward T. Pollack Fine Arts, and will no longer use the name A Fine Thing.

We will, as always, offer works for sale through our website www.edpollackfinearts.com, and will continue to do print and book fairs in the Northeast, including those in Boston, New York and Washington. We invite those interested to look at the "Recent Acquisitions," "Special Exhibitions," and "Shows" sections of the website to keep abreast of our activities. To facilitate searches, our entire inventory is listed, described and priced under the "Art," "Books," "Objects" and "Photos" sections.

Among our other activities, we have been working with Hobart and William Smith Colleges in Geneva, N.Y., to put together an exhibition of works on paper from our inventory and personal collection. The show will be titled "Audubon to Warhol: Two Centuries of American Art on Paper," and will be on view in the college's Davis Gallery from March 3 until April 22.

If you would like to get in touch, call 207-699-2919, email ed@edpollackfinearts.com or visit www.edpollackfinearts.com.

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Dennis Sheehan, *Serenity*, oil, 36 x 48 inches

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Beal And His Long Association With Kraushaar Galleries

Gifford Beal (1879–1956) was a chronicler of American life, not only of the city but also of villages, rivers, parks, traveling circuses, garden fetes and fishermen. He was a painter, draughtsman, etcher and muralist. Born in the Bronx, N.Y., Beal always knew he wanted to paint. He began studying with William Merritt Chase at the age of 12 and continued on weekends and during the summers while he attended Princeton University.

In 1900, Beal graduated from Princeton, and he married Maud Ramsdell in 1908. The Beals resided in New York, but spent their summers in Newburgh, N.Y., Maine, and, starting in 1921, in Rockport, Mass., which provided scenic inspiration for his renowned landscapes.

Influenced by French Impressionism and his studies with Chase, Beal developed a unique style. This is characterized by his gift for synthesizing his surroundings with his ability to capture the rhythms of human forms. His impressionistic landscapes and lyrical leisurely depictions of the American lifestyle appealed to critics and collectors alike, and Beal achieved commercial success early in his career. Beal was a member of the National Academy of Design, and he served as the president of the Art Students' League from 1914 to 1929.

As his style matured, Beal began explorations in line and form, giving a newfound sense of weight and solidity to his compositions. In the 1930s and 1940s his work became more austere, as he focused on realistic depictions of seafaring life, using earth tones, rugged brushstrokes, simplified compositions and monumental



Gifford Beal (1879–1956), "Fish Houses, Winter Day (small)," circa 1928, oil on board, 10½ by 20½ inches.

forms inspired by colleagues Rockwell Kent and George Bellows. This period in Beal's oeuvre coincides with the American Regionalism movement, and documents the artist's summer sojourns in Rockport.

Theater and circus subjects pervade his work in the 1940s, and Beal captured the glamour of these leisurely public events through his use of brilliant color and light effects. By observing and studying the pictorial elements of performance and assimilating elements of abstraction, these paintings captured the expressive and energetic nature of spectacles depicted. Beal's style became increasing free and

spirited and his latest works emphasized more abstract qualities through vibrant color and frenetic brushstrokes; he did some of his boldest and brightest work during the last years of his life.

Beal's first solo exhibition at the Kraushaar Galleries in 1920 marked the beginning of a long personal and professional relationship that continues to this day. Traveling exhibitions at the gallery include "Gifford Beal: Picture-Maker," 1993, and "Gifford Beal, At the Water's Edge," 1999. Major exhibitions of the artist's work have also been held at the Whitney Studio in New York, 1919; the

Smithsonian Institution in Washington, D.C., 1935; the Century Association in New York, American Institute of Arts & Letters in New York, 1950–1953; Storm King Art Center in Mountainville, N.Y., 1968; and The Phillips Collections in Washington, D.C., 1971. During his lifetime, Beal was awarded a number of prestigious prizes and his work is included in major public collections throughout the United States and abroad.

Kraushaar Galleries are located at 15 East 71st Street, Suite #2B, New York City. For information, call 212-288-2558 or visit www.kraushaar Galleries.com.

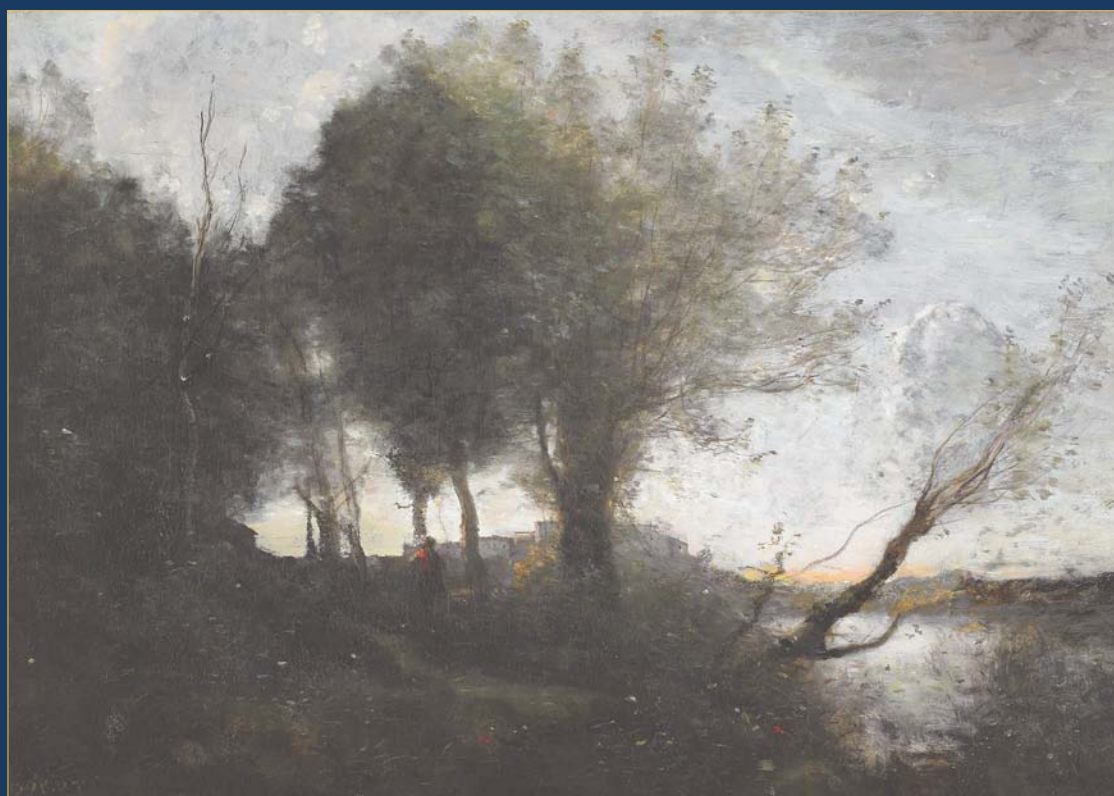
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Susan Powell Fine Art (CT)
Trident Gallery (MA)
Vietnamese Contemporary Art (NY)
Vose Galleries (MA)
William Greenbaum Fine Prints (MA)
William Vareika Fine Arts (RI)

Colin Fraser, "Whitespace" / Principle Gallery

The Cyclorama at the Boston Center for the Arts

539 Tremont Street, in Boston's South End

Gala Preview October 22 to benefit

MCMULLEN MUSEUM OF ART, BOSTON COLLEGE

\$250 VIP Reception at 5:30, \$125 Gala at 6:30

Tickets at www.bc.edu/mcmullengala

Weekend Show & Sale

Friday 1-8, Saturday 11-8, Sunday 11-5, \$15 at the door, under 12 free.

Special Programs

Saturday 10/24 3pm – "Art Market Insights: An Inside Perspective"

Panel moderator Joshua Rose, Editor, *American Fine Art*

Sunday 10/25 2pm & 3pm – Two American Masters:

"Yours Sincerely, John S. Sargent" with MFA curator Erica Hirshler

"The Light of Memory: John La Farge and Stained Glass"

with McMullen Museum of Art curator Jeffery Howe

For additional information visit our website or call 617.363.0405

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